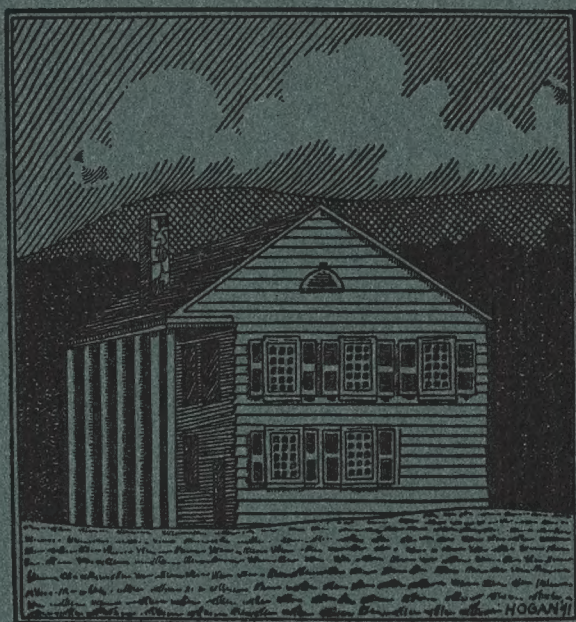


Middlebury College Bulletin



Bread Loaf School of English

Middlebury, Vermont --- January 1938

MIDDLEBURY COLLEGE BULLETIN
Vol. XXXII JANUARY 1938 No. 5

Published by Middlebury College monthly from November to August at Middlebury, Vermont. Entered as second-class matter at the Post Office, Middlebury, Vermont, under Act of Congress August 24, 1912.

Middlebury College Press, W. Storrs Lee, Editor.



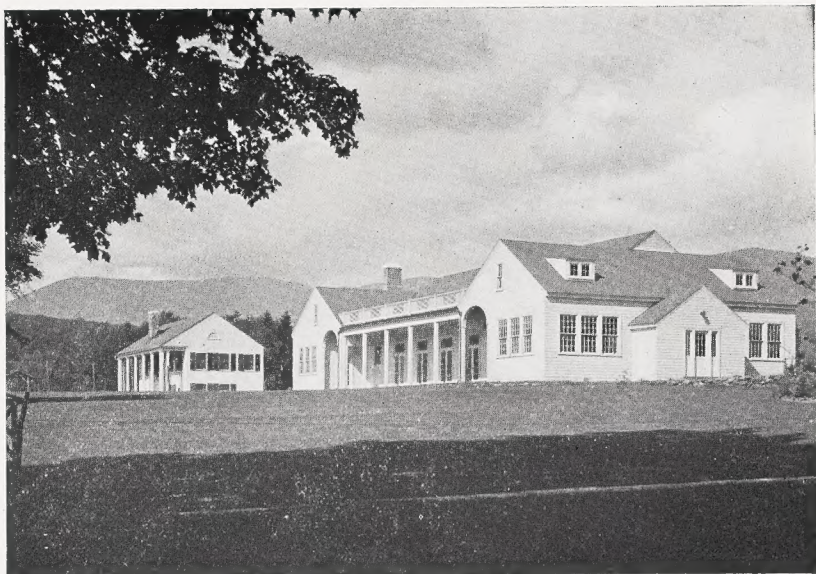
Bread Loaf School of English

AT BREAD LOAF, VERMONT

JUNE 29-AUGUST 13, 1938

BREAD LOAF is a mountain, an inn, and a school. Three quarters of a century ago a narrow post road crossed the Green Mountains by way of Bread Loaf, one of the wildest and most picturesque passes in Vermont. The region particularly appealed to a wealthy Middlebury citizen, Joseph Battell, who in 1866 purchased the principal farmhouse at Bread Loaf and remodelled it into a typical rural Inn. In order to protect the surroundings from lumbermen who were advancing year by year into the mountains, he began purchasing at a few cents an acre all the miles of forest land that could be seen from his estate.

So popular did this little resort become that almost annually he was forced to build a new ell or cottage. He ran the inn to suit his fancy rather than his pocketbook, and although he couldn't begin to describe the charm of the place, he advertised without a bit of exaggeration: "A good livery is joined to the hotel, with saddle horses for ladies and gentlemen. Guests will find too, at the hotel, a superior spy glass and field glass: different games of cards, chess, etc., croquet, footballs, quoits, fishing tackles, and facilities for target shooting with rifle or revolver. In addition to these, there are daily, semi-weekly, weekly, and monthly periodicals; a library, a piano, with several volumes of carefully chosen songs, and a very choice collection of photographic slides."



Library and Little Theatre

At the time of Mr. Battell's death in 1914, Bread Loaf had become a sizeable community and his forest holdings amounted to some 40,000 acres. The village, as well as most of his mountains, were left to Middlebury College, and in 1920 the Inn was selected as the site for a new English School. Although many modern improvements have been effected in the last few years, the charm of the rambling old Inn and the colony of cottages remains unchanged. Recently a Library and Little Theatre have been built to provide more adequate accommodations for the school activities.

The School

The Bread Loaf School of English has been conducted since 1920 as a section of the now internationally famous summer session of Middlebury College. The Nineteenth Session will be held from June 29 to August 13, 1938 at Bread Loaf Inn. The School will bring to Bread Loaf a group of mature students interested professionally in the study and teaching of English. The student body is drawn from all sections of the country. For the past ten years the average number of students in attendance has been 130, representing some

thirty-six states and sixty-three colleges annually. An informal, friendly atmosphere characterizes the community life of the group. The School aims to create an environment in which students, teachers, and writers may find new inspiration for their tasks, companionship of a congenial sort, and individual help from wise and sympathetic instructors.

Recreation

Out-of-door activities of varied nature offer an unusual opportunity for students at Bread Loaf to combine in a most delightful manner earnest study with health-building recreation. The situation of the Inn on the very edge of Battell Forest, which consists of over 30,000 acres of wooded mountain land, furnishes an almost unparalleled opportunity for hiking and mountain climbing. The Long Trail, a scenic woodland path that leads along the summit of the Green Mountains, lies only a short walk from the Inn. Comfortable camps, maintained by the Green Mountain Club, are located at convenient distances. Public and private bathing beaches at Lake Dunmore, one of the loveliest of Vermont lakes, are available for student use. Overnight camping parties and Long Trail expeditions, as well as shorter walks, are conducted under faculty supervision by hike leaders who are thoroughly familiar with the trails and camps in the Battell Forest. All organized trail parties are accompanied by authorized and competent persons who have had experience on the trail.

All students who love out-of-door life should come prepared for hiking. Knapsacks necessary for overnight expeditions are furnished by the School, but *students should provide their own blankets*. Blankets provided by the School for bedding cannot be used for hikes. Those who do not care for the longer trail expeditions and mountain climbing should come prepared for short hikes and bird walks. Because of its elevation, the region about Bread Loaf offers exceptional facilities for bird study in summer. It is also of great interest botanically. No finer mountain region is found in Vermont than that immediately around Bread Loaf.

Because of the altitude, the summers at Bread Loaf are often very cool. Students should therefore provide themselves with warm clothing.

Three tennis courts are provided for the use of the members of the School. Horseback riding over beautiful woodland bridle paths is a popular recreational feature. Trout fishing in the privately owned brooks of the Battell Estate is also popular. Deck golf, volleyball, pingpong, croquet, and badminton are games frequently played by students of the School. Special arrangements may be made by members of the School who desire to use the excellent golf course at Middlebury. Automobile parties from Bread Loaf to points of scenic and historic interest furnish another sort of diversion. Bread Loaf is easily accessible over excellent automobile roads to the principal highways of the state. Trips to Mount Mansfield or Ticonderoga, Lake George and the Adirondacks and return can be made in a day. Woodstock and White Mountain points, as well as Manchester and Arlington, have also been visited in a single day by Breadloafers.

Special Features

Evening events of varied character—concerts, lectures, readings, informal talks by members of the teaching staff, round table conferences on professional problems, and plays presented in the Little Theatre by members of the course in Play Production—enrich the work of the School and are of great practical and inspirational value. Students at Bread Loaf are free to avail themselves of the unique facilities offered by the famous Language Schools of Middlebury College. Church services in French, Italian fiestas, Spanish masquerade balls, in addition to excellent concerts, are activities of the summer sessions in which Bread Loaf students are invited to participate.

A series of informal lectures and conferences by distinguished writers and critics who visit the School furnish an exceptionally stimulating and delightful feature of the Bread Loaf life. Students often have an opportunity to meet the visiting lecturers personally and to seek from them counsel in their work. Among those who have visited Bread Loaf in the past fourteen sessions are Hervey Allen, Robert Frost, Dorothy Canfield Fisher, Willa Cather, Cornelia Otis Skinner, Edwin Markham, Louis Untermeyer, Carl Sand-

burg, Sinclair Lewis, Louise Homer, and Ellen Glasgow. A religious service is held each Sunday evening.

Tourists through the Champlain Valley will find Bread Loaf an enjoyable side trip only six miles from East Middlebury by a well-kept road through Ripton Gorge, a drive of surpassing beauty. The commodious dining room at Bread Loaf will accommodate transients for meals, but parties wishing to stay overnight should make arrangements in advance regarding rooms, as practically the entire Inn is occupied by the School during the six weeks' session. The Inn is twelve miles from Middlebury, the railroad station for Bread Loaf. Middlebury is on the Rutland Railroad, 272 miles from New York, 200 miles from Boston, and 130 miles from Montreal.

Students of the Bread Loaf School of English may use the facilities of the Middlebury College Library, including the Abernethy collection of Americana, one of the finest in this country. This collection, utilized by many outstanding scholars, affords students of American Literature a unique opportunity for original research work. The Davison Memorial Library contains necessary reference books, magazines, and newspapers.



Bread Loaf Mountain

General Information

Bread Loaf has a summer post office. Members of the School should instruct their correspondents to address them simply Bread Loaf, Vermont.

A bookstore for the sale of textbooks, stationery and supplies is maintained for the convenience of the members of the School. Textbooks will be ordered in advance of the opening of the School, to be sold to students at list price. Required texts for each course will be ordered for all students enrolled in that course. *Any person securing a textbook before his arrival at Bread Loaf should notify the Director's office before June 10.* Novels and optional books will *not* be ordered unless requested by students before June 10.

An outdoor parking space for motor cars is provided free of charge by the School. Cars must be parked in the space designated. It is advisable for students bringing cars to equip themselves with protective car covers.

For students arriving and leaving by train or bus, transportation between Middlebury and Bread Loaf will be furnished without charge on June 29 and August 13, but free transportation cannot be expected on dates other than those mentioned. Baggage which arrives on or before Thursday, June 30, will be transported free of charge from Middlebury to Bread Loaf. Further information concerning transportation, baggage transfer, etc., will be issued early in June.

All rooms are completely furnished; blankets, sheets and towels are supplied. Arrangements for personal laundry may be made, after arrival, at the Inn office.

Bread Loaf Inn, managed by the Bread Loaf School of English, will be open from June 27 to August 31. Information regarding rates and bookings for hotel guests may be obtained from the Director's office. Students arriving before the opening day of the School or remaining after the School closes are considered guests of the Inn while the School is not in session, and should arrange in advance for room and board. No student rooms will be ready before the opening day unless definite Inn reservations have been made. As stated on page 8, *School* room reservations should be secured from Miss Virginia Ingalls.

The first meal served to members of the School will be the noon meal on Wednesday, June 29. Classes will begin Thursday, June 30, and will be held Friday and Saturday of the first week. August 11 and 12 will be devoted to examinations. Breakfast on August 13 will terminate the arrangements with members of the School.

Admission and Registration

Application blanks may be obtained from the Director's office. After they have been filled out and returned, notice of acceptance or rejection will be sent from the Director to each candidate.

Registration for courses should be conducted by correspondence with the Director. *Such registrations must regularly be completed before the beginning of the session. Since the School reserves the right to limit the registration in any or all courses, early registration is advised.*

Regular students may not change their status to that of auditor in any course after July 8.

Students are occasionally admitted without examination and without being candidates for the degree, if they satisfy the administration of their fitness to profit by the work at Bread Loaf. Well prepared undergraduates may be admitted on probation. The School reserves the right to request the withdrawal of any student.

By special arrangement with the *Atlantic Monthly*, the Bread Loaf School of English is offering two scholarships, for the session of 1938, to the winner of the *Atlantic Monthly College Essay Contest*. The School also offers other scholarships, information concerning which may be obtained from the Director. Applications for such scholarships will not be accepted later than April 1.

Requirements for the Degree

The degree of Master of Arts will be awarded by Middlebury College to students who have completed the following requirements: Candidates for a Master's degree must hold a baccalaureate degree, or its equivalent, from some college approved by the Committee on Graduate Work; furthermore, they shall present thirty graduate credits, twenty of which have been earned at Bread Loaf. A credit represents fifteen hours of approved classroom work.

At Bread Loaf, each course which meets five hours a week for six weeks carries a semester hour value of two credits. Course 7 carries a semester hour value of three credits. Courses 44 and 51 carry a semester hour value of one credit each. Course 10 carries a semester hour value of either two or three credits. Students taking Course 17 (Seminar in Writing) and Course 18 (Playwriting) may repeat these courses once for credit, but not more than two summers' credit in either course will be counted toward the degree. Course 45 (American Theatre) may not be taken by those who have received credit for Course 27 (Drama in English Since the Restoration).

The list of courses offered for credit must include a minimum of two courses in each of the four divisions of the following grouping: (I) criticism of literature, the teaching of English, the art of writing and play production; (II) studies in English Language and Literature through the Renaissance; (III) studies in English Literature after the Renaissance; (IV) studies in American Literature.

Ten credits may be accepted, on approval of the administration, for work done at some other institution of approved grade. Credits so transferred must be acceptable toward the Master's degree in English at the institution where they were earned. In general such credits must be earned in courses of a strictly literary nature. Credits earned in psychology or education courses are rarely accepted.

If credits are transferred to Bread Loaf, the time required to obtain the degree depends upon the number of credits so transferred. No student is permitted to acquire more than seven credits in any one session. Hence, if nine credits are transferred, the degree may be earned at Bread Loaf in three summers, if two credits are transferred, the degree may be earned in four summers, etc. The normal number of credits which may be earned in one summer is six. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Fees

All School charges are covered by an inclusive rate ranging from \$200.00 to \$220.00, which will cover cost of board, tuition fees, and room rent at Bread Loaf Inn for the period of the School. These rates apply to all rooms except those in Birch and Maple cottages which are superior to the others and hence more expensive.

Applicants are furnished blanks on which they should indicate their preference with regard to rooms. All correspondence regarding reservations for members of the School should be conducted with Virginia Ingalls, Secretary, Middlebury College, Middlebury, Vermont. After April 15 a deposit of \$15.00 will be required to hold room reservations. This fee will be credited on the student's account at the opening of the session when the balance of the account is payable. The fee will be refunded only in case of cancellation before May 15. After this date and up to June 15 it will be credited to the student's account for the following year, *for one year only*. In case of cancellation after June 15, the fee will be forfeited. A person who has been admitted *as a student*, and who has contracted for room and board on that basis, is not permitted to change his or her status at time of registration. A special fee of \$3.00 will be charged for registration after June 30.

Since both housing and instruction must be contracted for in advance on a definite basis, no refunds of fees to students leaving before the end of the session can be made.

A few positions are open to students desiring to earn part of their summer expenses by waiting on table. Information may be secured upon application to the Director.

Guests of the Inn, not regularly registered in the School, may attend courses, with the permission of the administration, upon payment at daily rates of a fee of one dollar an hour or fifteen dollars a week.

One official transcript bearing the seal of Middlebury College will be issued without charge upon request made directly to the Recorder of the Summer Session. A fee of \$.50 is charged for each additional transcript, bearing one year's credit. A fee of \$1.00 is charged for transcripts covering credit of two or more years.

Students are urgently advised to avoid delay and inconvenience by bringing all money for fees, board, lodging, etc., in the form of money orders, express checks, or cashier's checks of an accredited bank. Checks should be made payable to Middlebury College.



Robert Frost

Instructors

RAYMOND BOSWORTH, M.A., Instructor in English, Simmons College.

DONALD DAVIDSON, M.A., Associate Professor of English, Vanderbilt University.

WALTER PRICHARD EATON, B.A., Associate Professor of Playwriting, Yale University, and Associate Fellow of Saybrook College.

HEWETTE E. JOYCE, Ph.D., Professor of English, Dartmouth College.

PERRY MILLER, Ph.D., Assistant Professor of History and Literature, Harvard University.

HORTENSE MOORE, M.F.A., Assistant Professor of Speech, Ohio Wesleyan University.

RUTH CONNISTON MORIZE, Mus.B., A.A.G.O., Instructor at New England Conservatory of Music, Special Instructor in Music, Simmons College.

THEODORE MORRISON, B.A., Assistant Professor of English, Harvard University.

WILLIAM MERRITT SALE, Ph.D., Assistant Professor of English, Cornell University.

WILBUR LANG SCHRAMM, Ph.D., Assistant Professor of English, University of Iowa.

HAZELTON SPENCER, Ph.D., Associate Professor of English, John Hopkins University.

DOROTHY BOYD THOMAS, M.A., Carnegie Fellow, 1933; formerly of the Department of Art, Mount Holyoke College.

GEORGE F. THOMAS, Ph.D., Professor of Philosophy, University of North Carolina.

JAMES SOUTHALL WILSON, Ph.D., L.L.D., Edgar Allen Poe, Professor of English, University of Virginia.

Evening Program

ROBERT FROST, Poet.

JOHN MASON BROWN, Dramatic Critic of the "New York Evening Post"; formerly Associate Editor of the "Theatre Arts Monthly"; author of "The Modern Theatre in Revolt," etc.

ROBERT M. GAY, Critic, Editor, Professor of English and Director of the School of English, Simmons College.

MME. LYDIA HOFFMAN-BEHRENDT, Pianist.

ARCHIBALD MACLEISH, Poet, Editor of "Fortune."

MARJORIE NICOLSON, Dean of Smith College.

EDWARD WEEKS, Editor, "The Atlantic Monthly."

Concerts by the French School Quartet.

Administrative Staff

PAUL D. MOODY, President of Middlebury College.

H. G. OWEN, Director of the Breadloaf School of English.

PAMELIA S. POWELL, Secretary and Recorder of the Summer Session.

T. H. ZAREMBA, Executive Secretary of the Summer Session.

ELIZABETH A. NESBITT, Secretary of the Bread Loaf School of English.

Courses of Instruction

(The Administration reserves the right to limit the number of students in any course.)

GROUP I

7. **PLAY PRODUCTION.** A study of the principles and problems involved in producing plays. The problems of mounting a play will be dealt with briefly, with major emphasis upon the problems of directing. Practical experience in meeting these problems will be given members of the course through laboratory work upon the season's public productions and classroom programs, in which all members taking the course for credit will be expected to participate. Each student should bring copies of a play he would like to direct. If any members of the group are writing one-acts which they would like to direct in order to receive *class comment*, these may be used. It is hoped that certain original plays prepared for the Play Writing Seminar may eventually be produced.

Textbook: John Dolman, Jr., *The Art of Play Production*. (Harper and Bros.).
Three credits. Miss Moore and Mr. Bosworth.

17. **SEMINAR IN WRITING.** This class is intended to provide criticism and practise for students who show some promise in the novel, the short story, or in verse. Other forms of writing will be admitted at the discretion of the instructor. The class will meet two evenings a week for fairly extended periods. Admission requires the consent of the instructor. Application should be made by May 10 to Theodore Morrison, 9 Avon Street, Cambridge, Mass. Decisions will be returned as far as possible by June 1. Since a few students who wish to enter the course may not be able to apply in advance, applications will also be received at Bread Loaf on registration day. But candidates are urged as far as possible to submit examples of their work to Mr. Morrison by the date specified. Not more than three stories or chapters, nor more than ten pages of verse, should be submitted. Manuscripts will be returned if accompanied by fully stamped and addressed envelopes. Otherwise they may be claimed at Bread Loaf.

Note: The Seminar in Writing requires a large amount of a student's time and thought. The instructor may decline to admit anyone whose additional work seems to him excessive.

Two credits.

Mr. Morrison.

18. **PLAY WRITING.** A course of limited enrollment meeting in the morning for two-hour periods twice a week, with personal conferences and perhaps occasional meetings with the Play Production course, to test out original work in student rehearsals. Every student in the course will be required to write at least a one-act play during the session, and no student electing this course will be permitted to take more than two others. Anyone wishing to enroll must submit to Walter P. Eaton, Sheffield, Mass., before June 1, an *original* one act play (adaptations and collaborations will not be considered). Information concerning acceptance to the course will be sent to applicants by June 15. Previous work of the students may be brought to Bread Loaf, for immediate classroom criticism and discussion while new projects are being formed.

Textbook: *Dramatic Technique*, by George Pierce Baker (Houghton Mifflin).
Two credits. Mr. Eaton.

42. **SEMINAR IN CRITICISM.** This course is intended for students interested in critical theory and practise. As far as may prove feasible, critical writing will be encouraged, especially on recent or contemporary works or writers of the student's own choosing. The course will meet on three afternoons a week for fairly extended periods.

Two credits.

Mr. Morrison.

43. **EMPIRICISM AND LIBERALISM IN ENGLISH THOUGHT.** The development of Empiricism in English philosophy and Liberalism in English politics will be studied. Selec-

tions from Bacon, Locke, Hume, Burke, and Mill will be read. The influence of the empirical and liberal temper upon the rise of Utilitarianism in ethics and Skepticism in religion will be analyzed. Reference will be made frequently to the effects of philosophical movements upon literature.

Two credits.

Mr. Thomas.

44. THE DEVELOPMENT OF ENGLISH THOUGHT IN ART AND LITERATURE. The aim of this survey of English art (with emphasis upon painting) will be to suggest the peculiar relationship in England between the graphic arts and literature, and to trace the parallel historical development of English painting and literature with especial attention to such phases as Realism, Classicism, Romanticism, Victorianism and Individualism. The course will be designed to interest those who desire a deeper understanding of English cultural history than can be obtained from a study of literature alone. Effort will be made to study in particular those periods and figures in English art which will throw more light upon the history of English thought.

The course will be presented in fifteen afternoon lectures, which will be illustrated with lantern slides. A previous knowledge of art will not be presupposed.

One credit.

Mrs. Thomas.

51. ELIZABETHAN MUSIC: ITS RELATION TO THE CULTURE AND LIFE OF THE XVITH AND EARLY XVIITH CENTURIES. This course will present a study of the close correlation between music and the cultural and intellectual life of the period. Special emphasis will be laid on the Madrigal, the Air and its subsequent development, and the music of the Drama. There will be musical illustrations at the piano and a collection of recordings will be placed at the disposition of the students. No previous training in music is required.

This course is designed to correlate with Courses 28 and 48.

One credit.

Mrs. Morize.

53. ATTITUDES TOWARD LITERATURE. A consideration of the variety of problems involved in mature reading and interpretation. Some attention will be given to the nature and function of the English language, and to the psychology of the reader in the reader-author relationship. This course may properly be taken in conjunction with, or preceding, courses in literary criticism or in the historical development of certain forms of literature. To provide a common basis for the discussion of the problems involved, a list of texts is provided below.

Textbooks: E. G. Biagini, *The Reading and Writing of English* (Harcourt, Brace); *Great Modern Short Stories*, edited for the Modern Library by Grant Overton; and the Modern Library texts of Flaubert's *Madame Bovary* and H. G. Wells's *Tono-Bungay*.

Two credits.

Mr. Sale.

GROUP II

19. CHAUCER. A reading course in Chaucer, with special attention given to the *Canterbury Tales*. Informal lectures on the development of Chaucer's literary art, the social and literary backgrounds of his work, and his influence on subsequent literature.

Textbook: *Chaucer's Complete Works* (Students' Cambridge edition).

Two credits.

Mr. Joyce.

28. SHAKESPEARE. An intensive study of *Macbeth*, *The First Part of Henry IV*, and *King Lear*. The objects of this course are: first, to introduce the student to Shakespeare's idiom as a literary artist and his technique as a playwright; and second, to show how a sound aesthetic criticism requires the cultivation of ability to read Elizabethan dramatic score.

Textbooks: *Macbeth*, *Henry IV, Part I*, and *King Lear* (Tudor Edition, Macmillan). For rapid reference in class, it is essential that the same edition should be used by all.

Two credits.

Mr. Spencer.

38. THE PLATONIC TRADITION IN ENGLISH LITERATURE. A brief study of Plato's Symposium and Phaedrus will be followed by a critical analysis of representatives of the Platonic tradition in English Literature. The Renaissance Platonism of Spenser, the mystical Platonism of Vaughan, and the Christian Platonism of the Cambridge School will be examined. The union of Platonism with Transcendentalism in Wordsworth, Coleridge, and Carlyle will be carefully studied. Finally, the influence of Plato upon writers as different as Shelley, Pater, Santayana and Dean Inge will be noted.

Two credits.

Mr. Thomas.

46. ENGLISH LITERATURE IN THE SEVENTEENTH CENTURY. A survey of English poetry and prose, *exclusive of the drama*, from Bacon to Dryden; the course will endeavor to concentrate upon the more prominent figures in the period, and considerable emphasis will be put upon the reflection in literature of the religious preoccupations of the century.

The required textbook will be Robert P. Tristram Coffin and Alexander M. Wither-
spoon, *A Book of Seventeenth Century Prose* (Harcourt Brace and Company); as many as can do so are advised to procure also J. William Hebel and Hoyt H. Hudson, *Poetry of the English Renaissance, 1509-1660* (F. S. Crofts and Company); and Ronald S. Crane, *A Collection of English Poems, 1660-1800* (Harpers). Students should bring with them copies of *Paradise Lost* and *The Pilgrim's Progress* if they happen to have these works in their libraries.

This course will not consider the dramatic literature covered in Course 48.

Two credits.

Mr. Miller.

48. JACOBAN DRAMA. An introduction to Shakespeare's chief contemporaries and immediate successors, from Ben Jonson through Ford and Shirley. The study of these dramatists has a double aim; directly, to acquaint the student with some masterpieces of early Seventeenth Century drama; and, indirectly, to increase his understanding of Shakespeare by widening his knowledge of dramatic practice in the theatre for which Shakespeare wrote.

Textbook: *Elizabethan Plays*, ed. H. Spencer (Little, Brown).

Two credits.

Mr. Spencer.

GROUP III

10. THE VICTORIAN POETS. Extensive reading in Victorian poetry, with special study of Tennyson, Browning, and Arnold; lectures and discussions. Students taking the course for *three* credits will be required to write a critical essay of some length. Persons registering for the course should specify whether they are taking the course for two or three credits.

Textbook: *Poetry of the Victorian Period*, edited by G. B. Woods (Scott, Foresman and Company). Students should bring copies of the complete works of the more important Victorian poets, if they happen to own them.

Two credits.

Mr. Joyce.

11. ENGLISH POETS OF THE ROMANTIC MOVEMENT. A study of the works of Wordsworth, Coleridge, Byron, Shelley, and Keats, and of their relation to the main currents of English thought in the first half of the Nineteenth Century. Considerable attention will be given to critical theories and historical background.

Textbook: *English Romantic Poets*. Edited by Stephens, Beck, and Snow (American Book Company); Ernest Bernbaum's *Guide Through the Romantic Movement* is recommended as a useful supplementary work.

Two credits.

Mr. Davidson.

21. THE MODERN ENGLISH NOVEL. A study of a group of novels representative of phases of development in the contemporary British novel from Henry James to Virginia Woolf. These books will be read, a copy of each of which will be in the Bread Loaf library; Henry James' *The Golden Bowl* (Scribner's) or *The Ambassadors* (Harper Classics), Samuel Butler's *The Way of all Flesh* (Modern Library), George Moore's *Esther Waters* (Brentano), Arnold Bennett's *The Old Wives' Tale* (Educational Ed. Doubleday), H. G. Wells' *Tono-Bungay* (Modern Library), John Galsworthy's *The Forsyte Saga* (Scribner's), Hugh Walpole's *The Cathedral* (Grossett and Dunlap),

Joseph Conrad's *Nostromo* (Doubleday, Doran), Walter de la Mare's *Memoirs of a Midget* (Knopf), Virginia Woolf's *To the Lighthouse* (Harcourt, Brace). It is advisable to read as many as possible of the novels before coming to Bread Loaf.

49. COMPARATIVE LITERATURE OF THE ROMANTIC MOVEMENT. A study of the Romantic Movement in Europe and America. Lectures will trace in the origins, backgrounds, and development of the movement. Some attention will be paid to romanticism in the fine arts, to the influence of the movement on later writing, and to romanticism in the literature of our own day. The student will read intensively in the works of six representative authors: Rousseau, Hugo, Goethe, Wordsworth, Scott and Emerson. Pushkin, Heine, Manzoni, Poe, or Longfellow will be substituted in the list if there is sufficient demand.

The student may enrich his background by reading some of these works before he comes to Bread Loaf: Rousseau, *Confessions*, *Emile*, *La Nouvelle Héloïse*; Hugo, poems *Hernani*, *The Hunchback of Notre Dame*, *Les Misérables*; Goethe, some of the lyrics, *The Sorrows of Young Werther*, *Goetz von Berlichingen*, *Wilhelm Meister's Apprenticeship*; Wordsworth, *Michael*, *Ode on Intimations of Immortality*, *The Prelude*; Scott, *The Lady of the Lake*, *Ivanhoe*, *The Heart of Midlothian*; Emerson, some of the poems, *The American Scholar*, *Self-Reliance*, *The Over-Soul*, *Experience*. There is no textbook for the course, but the student will find it convenient to bring with him some of the books just mentioned.

Two credits.

Mr. Schramm.

52. EIGHTEENTH CENTURY PROSE WRITERS. A study of certain aspects of the prose writings of a group of eighteenth century authors, including among others Defoe, Swift, Mandeville, Fielding, Johnson, Boswell, Goldsmith, and Burke. In addition to the readings from a book of selections, each student should have read or be prepared to read during the course Voltaire's *Candide*, Fielding's *Jonathan Wild*, and Goldsmith's *Vicar of Wakefield*.

Textbooks: *Eighteenth Century Prose*, ed. Bredvold, Root, Sherburn (Thomas Nelson and Sons, 1935). Any edition of Voltaire, Fielding, and Goldsmith will be acceptable; the Modern Library has an edition of *Candide* and Everyman has editions of *Jonathan Wild* and the *Vicar*.

Two credits.

Mr. Sale.

GROUP IV

40. AMERICAN BALLADS, FOLK SONGS, AND FOLK TALES. An introduction to the study of indigenous American ballads, folk songs, and folk tales, involving a consideration of the existing body of such literature, its relation to European originals and analogues, its regional variations within the general frame of American culture, the origin and development of special American genres, and the rôle of folk culture in American literature in general.

Basic Texts: Pound's *American Ballads and Songs* and Sargent and Kittredge's *English and Scottish Popular Ballads*. The work of the course, however, will be based largely upon such collections as Campbell and Sharp's *English Folk Songs from the Southern Appalachians*, Davis' *Traditional Songs of Virginia*, Hudson's *Folk Songs of Mississippi*, Cox's *Folk Songs of the South*, White's *American Negro Folk Songs*, Jackson's *White Spirituals of the Southern Uplands*, Flanders' *Vermont Folk Songs and Ballads*, and the available commentary.

Two credits.

Mr. Davidson.

41. THE AMERICAN NOVEL. An historical survey of the development of the novel in the United States, and a detailed study of a group of representative novels.

Textbook: *The American Novel* by Carl Van Doren. These novels will be read; Brown's *Edgar Huntley*, Cooper's *The Spy*, Hawthorne's *The Scarlet Letter* and *The Marble Faun*, Melville's *Moby Dick*, Crane's *The Red Badge of Courage*, Norris' *McTeague*, Clemens' *Huckleberry Finn*, Lewis' *Babbitt*, Cather's *Death Comes for the Archbishop*.

Two credits.

Mr. Wilson.

45. THE AMERICAN THEATRE. A survey course which aims not alone to show the growth of a native drama in the United States, but to trace its origins in the popular

playhouse, and to study the actors, audiences, and general theatrical conditions of the country, from 1750 to the present.

Textbooks required for drama: Quinn's *History of the American Drama*, and Quinn's collection, *Representative American Plays*. Much of the material for the course, however, is scattered through a large number of books of theatrical collections. Students taking the course will be greatly aided if they read, in advance, such works on our early stage history as they can find, especially biographies. Suggested sources are, *The Actor's Heritage*, by Walter Prichard Eaton; *Annals of the New York Stage*, by George Odell; *Autobiography*, by Joseph Jefferson; *The Fabulous Forrest*, by Montrose J. Moses; *Other Days and The Wallet of Time*, by William Winter; *Rachel in the New World*, by Leon Beauvallet; *Gentlemen, Be Seated*, by Sigmund Spaeth; *Curiosities of the American Stage*, by Laurence Hutton; and as many native plays as possible since the 1890's.

Note: This course may not be taken by those who have received credit for Course 27, *The Drama in English Since the Restoration*.

Two credits.

Mr. Eaton.

47. LITERATURE OF THE WEST. By means of lectures, discussion, and reading, the development of Western thinking and writing will be traced from the earliest times to the present. The student will be encouraged to evaluate Western literature and to place it in proper relation to American literature as a whole. His attention will be directed to such questions as these: Is it true that the frontier is the key to the American mind? What are the peculiarly Western contributions to American thinking and writing? Is it true that the "most American" literature is that of the Middle West? What is the difference between Western and Eastern humor? What are the good and bad aspects of modern Western regionalism, and what is regionalism's relation to a national culture?

There is no textbook for the course, but the student will find it convenient to bring some of the following books with him: Mark Twain, *Huckleberry Finn*, *Life on the Mississippi*; Howells, *The Rise of Silas Lapham*; Lewis, *Main Street*, *Babbitt*, or *Arrowsmith*; Dreiser, *An American Tragedy*; Cather, *My Antonia*, or *Death Comes for the Archbishop*; Suckow, *The Folks*; Rolvaag, *Giants in the Earth*. These books will be supplemented by selections from the folk legends and ballads, from the humorists, from Lincoln, Eggleston, Harte, Howe, Miller, Garland, Norris, Sinclair, Masters, Anderson, Lindsay, Sandburg, Jeffers, and others.

Two credits.

Mr. Schramm.

50. AMERICAN LITERATURE FROM EDGAR ALLAN POE. A survey of American literature as seen in the more outstanding figures. The major emphasis of the course will fall upon the nineteenth century, though the lectures will touch upon some more recent developments. This course will deal only in part with the American novel, and will consider it in relation to major movements; some novels will be studied which are also in the subject matter of Course 41, but from a different point of view.

Textbook: Norman Foerster, *American Poetry and Prose* (Revised edition, Houghton Mifflin, 1934—earlier editions will not do). Students planning to take the course will do well to read as many of the longer works to be studied before the summer as they can; those particularly suggested are, Thoreau, *Walden*; Whitman, *Leaves of Grass*; Melville, *Moby Dick*; Hawthorne, *The Scarlet Letter*; Mark Twain, *Adventures of Huckleberry Finn*; Howells, *The Rise of Silas Lapham*; James, *The Portrait of a Lady*, *The Education of Henry Adams*. No one can be or will be required to have read all these works, but each student will find that the course will have more meaning the more of them he has been able to read.

Two credits.

Mr. Miller.

Each course carries a semester hour value of two credits, with the exception of Course 7 which carries a semester hour value of three credits, and courses 44 and 51 which carry a semester hour value of one credit each. Course 10 carries a semester hour value of either two or three credits. Students taking Course 17 (Seminar in Writing) and Course 18 (Playwriting) may repeat these courses once for credit, but not more than two summers' credit in either course will be counted toward the degree. Course 45 (The American Theatre) may not be taken by those who have received credit for Course 27 (The Drama in English Since the Restoration).

Schedule of Classes

(Numbers refer to Group Classification)

8:30

17th Century Literature (II)
Romantic Poets (III)
Modern English Novel (III)
The American Theatre (IV)

Mr. Miller
Mr. Davidson
Mr. Wilson
Mr. Eaton

9:30

Play Production (I)
Platonic Tradition (II)
Victorian Poetry (III)
Literature of the West (IV)

Miss Moore
Mr. Thomas
Mr. Joyce
Mr. Schramm

10:30

Playwriting (I)
Attitudes Toward Literature (I)
Jacobean Drama (II)
Chaucer (II)
Comparative Literature of Romantic Movement (III)
American Folk Lore (IV)

Mr. Eaton
Mr. Sale
Mr. Spencer
Mr. Joyce
Mr. Schramm
Mr. Davidson

11:30

Playwriting (continued from 10:30)
Empiricism and Liberalism (I)
Shakespeare (II)
Eighteenth Century Prose Writers (III)
The American Novel (IV)
American Literature from Poe (IV)

Mr. Thomas
Mr. Spencer
Mr. Sale
Mr. Wilson
Mr. Miller

The Development of English Thought in Art and Literature (I) will meet on Mondays and Wednesdays at 3:45 P.M.
Mrs. Thomas.

Elizabethan Music (I) will meet on Tuesdays and Fridays at 3:45 P.M.

Mrs. Morize.

The Seminar in Writing (I) will meet Tuesday and Thursday evenings at hours to be arranged.
Mr. Morrison.

Literary Criticism (I) will meet on Tuesday and Thursday at 4.30 p.m.

Mr. Morrison.

THE BREAD LOAF WRITERS' CONFERENCE

The Thirteenth Annual Session of the Bread Loaf Writers' Conference will be conducted this year at Bread Loaf from August 17 to August 31, under the direction of Theodore Morrison, formerly an associate editor of the *Atlantic Monthly*.

The object of the Conference is to provide sound and experienced help and criticism for men and women who desire to write or are interested in the practical background of literature. The staff consists of widely-known writers, teachers, and critics who speak with the authority of experience and success. The program is fourfold. First of all, background talks are presented on the principal branches of writing: the novel, the short story, verse, plays, essays, and articles. Round table discussions are held in which both practical and literary problems are discussed. Persons attending the Conference as Contributors are given an opportunity to consult with members of the staff about individual questions, and to receive detailed criticism of manuscripts. Finally, visiting editors, authors, critics, or playwrights give talks or readings of general interest.

Staff members of the Conference have included in past years Hervey Allen, Julia Peterkin, John Farrar, Edith Mirrieles, Grant Overton, Walter Prichard Eaton, Gladys Hasty Carroll, Robert Hillyer, Bernard DeVoto, Josephine Johnson, Robert M. Gay, Gorham Munson, Herbert Gorman, John Mason Brown, Paul Green. Visiting speakers have included Willa Cather, Dorothy Canfield Fisher, Robert Frost, Clayton Hamilton, Joseph Wood Krutch, Archibald MacLeish, Edward Weeks.

Inquiries concerning admissions, fees, and accommodations should be addressed to Summer Session Office, Middlebury College, Middlebury, Vermont.

